

NOVEMBER 1992

Guide

TO THE ARTS



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NOVEMBER 1992

Guide TO THE ARTS



The Shasta Symphony is led by Conductor and Music Director Richard Allen Fiske. See page 10.



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Front Cover: *Madonna*, 1990, acrylic painting by Betty LaDuke. (See story, page 4.)

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Calendar of the Arts Broadcast
Items should be mailed well in advance to permit several days of announcements prior to the event.

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Equity and Reform in NPR Dues

Long time readers will perhaps remember a number of articles I have written concerning the escalating costs of NPR programming for member stations.

I am finally able to report to you that the entire public radio industry has begun focusing attention on the issue of NPR dues equity.

For stations in circumstances like Jefferson Public Radio, the burden has grown enormously and created extremely serious dislocation in our budgeting.

The problems stem from a variety of factors. National Public Radio (NPR) is more than twenty years old and, with that age, many of the chewing gum and baling wire solutions to problems which sufficed years ago are no longer workable. For example, for years it was possible to ride on the coattails of the *New York Times* and have the *Times*' Moscow correspondent also report for NPR. Eventually, staff changes at the *Times*

eliminated the possibility of NPR's covering Moscow in that fashion and NPR was required to actually station an NPR staff member in Moscow in order to report on unfolding events in that nation. It was an extremely expensive item whose costs were exacerbated by the exchange rate and other factors well beyond NPR's control.

So some of the problem of financing the costs of NPR stem from NPR's inability to continue doing business as the ragtag poor relation of the media world. (It's tough to maintain that image when you're the news source that all of the commercial networks turn to for accuracy and comprehensive reporting.)

The public radio environment has also changed. Ten years ago about half of NPR's total operating cost was supported by a direct federal subsidy from the Corporation for Public Broadcasting (CPB). Some years ago that changed and now only the stations which actually use NPR programming pay NPR for producing it. As a result, 30% of the nation's public radio stations no longer participate in NPR and a commensurate share of the federal funds for public radio support no longer flow to NPR to help support its costs. That raised costs dramatically for every NPR member. One single station dropping out of NPR, either due to programming considerations or spiraling NPR costs, can raise the bill for all the remaining NPR member stations several thousand dollars.

These two trends have caused dues for NPR to skyrocket. In recent years

there has been increasing pressure in public radio to revisit the NPR dues allocation formula to help assist stations which were the most unfairly burdened by these factors. Jefferson Public Radio has been in the forefront of the campaign to secure reconsideration of the NPR dues formula.

I am finally able to report to you that the entire public radio industry has begun focusing attention on the issue of

Under the SRG's model JPR's NPR dues for current services would, in the current fiscal year, be more than \$33,000 less than is currently the case.

NPR dues equity. NPR announced its own proposed revision in its dues policy in mid-September at the West Coast Public Radio conference in Portland. Concurrently, a much-respected public radio policy research organization, the Station Resource Group (SRG), announced its own proposed revision in NPR dues procedures. Whereas the NPR proposal dealt with the issue more generally, the SRG proposal contained specific findings of the effect of its recommendations upon every station in the country. Both the NPR and the SRG proposals were based upon similar premises, i.e., larger stations should pay a greater share of NPR's costs than is currently the case with savings passed on to the smaller stations.

The SRG proposal has enormous significance for Jefferson Public Radio. Under the SRG's model JPR's NPR dues for current services would, in the current fiscal year, be more than \$33,000 less

than is currently the case. In fact, of all the stations in the nation, JPR is the largest single beneficiary under the policy changes SRG advocates. The station with the next largest savings would see only a \$16,000 savings.

The dollars are obviously of fundamental importance to us, but there is a larger issue here. The assumption behind NPR's pricing is that NPR's programs provide value to stations, in the form of attractiveness to audiences and membership and underwriting income and that stations should pay NPR for the programming it provides them in relationship to the value they are receiving. We have told NPR, and you, for several years that stations like ours are paying a far higher price to NPR than the value we can reasonably generate from NPR programming to the audiences we serve. In effect, to the extent that a small community has an efficiently operated public radio service and is successful in securing public support for the undertaking, that station begins to assume a larger cost burden than a station in the same size community which is less effective in gaining audience favor. That station also winds up paying a far higher price in terms of per capita audience than does a station in a large urban area.

We've known this for some time and it has become a very serious problem in our budgeting and survival as a full-service public radio operation. You've known it as our fundraising efforts have had to grow so dramatically to maintain current program services for our listeners.

Now an objective outside analysis has been conducted on the equitable distribution of the NPR dues burden.

And 2 to 1, Jefferson Public Radio is the most heavily overburdened station in the nation, against all others, under the current model. It's no surprise to us but it's nice to have the issue quantified authoritatively.

I believe help is on the way, probably beginning next year—if we can last that long.



Ronald Kramer
Director of
Broadcasting



Africa: Creation Myth

The Art of Betty LaDuke: Crossing Cultural Boundaries

By Barbara Ryberg

INSPIRATION AND IMAGINATION are fuel to every artist's special vision. Sometimes frustration with the local resources drives the artist to new locales to seek compatible subjects, experience new forms and test old theories. Gauguin in Tahiti, Cassatt, Homer and Sargent in Giverny, the great van Gogh in Arles, were few among the legions to become expatriates in the cause of their art and through their action to bring new meaning to the term.

This meaning continues to be enlarged as artists like Betty LaDuke explore new regions in an attempt to develop a personal style. But style is only one part of LaDuke's motive. Her work spans three decades and includes travel to North and South America, Asia and Africa and has resulted in the publi-

cation of three books chronicling the struggles, visions and work of women creating art in those lands. Critic Gloria Orenstein calls these travels "... metaphors for the interconnectedness of human cultures...and...spiritual matter." It is through this interconnection between living forms that LaDuke examines the life force from the perspective of distant lands, most particularly Africa.

This unique experience, forged from five intensive trips to that land, is the basis for her solo exhibition at the Schneider Museum of Art titled *Africa: Between Myth and Reality*. There are some twenty paintings and fourteen etchings on view through December 18.

Viewing these works brings the message of her vision into focus as the language of her imagery crosses cultural boundaries and unifies spiritual yearnings. From her studio LaDuke says, "I felt a culmination take place in my work when I visited Africa." She points to *Madonna*, explaining that it is a "key painting" in the show, and also one of

the works which will travel on to Lynchburg, Virginia, and Fort Lauderdale, Florida, as part of a broader exhibition encompassing the work of African women artists. In it, the Madonna image rises out from the canvas, almost touching the viewer with its monumental power, rich figurations enclosed in the body and two sentinel-like figures on either side. This is an image from which all others flow, which seems to create itself before the viewer's eyes.

"Africa represents hope," she further explains, drawing forth canvas after canvas to demonstrate. What unfolds is the Africa she saw, drew and finally painted back in her studio in Ashland. The point is quickly made that Africa is a vast land and like other vast lands harbors polar values. The Africa of LaDuke's art is one where "the life-cycle is enacted," where the act of generation and regeneration impressed enough to become central themes in her work.

Narration is important to LaDuke's



Africa: Goat Boys



Africa: Maasai Tree of Life

art. It is significant and bears examination that an artist would choose it over abstraction or simple realism. For LaDuke this choice is logical, giving, as she does, the figure center stage to carry the message. This is clear in the image of *Africa: Creation Myth*, with its goddess image smiling and seated, in whose hands appears to rest the meaning of life. The canvas is radiant with color and full of hope. This goddess, at least, is in charge.

It's the story of creation, pure and simple. But often it is creation with a darker side and it is that fact more than

its richness of form and invitational spirit which raises LaDuke's art above the banal and imbues it with a universal coherence.

LaDuke's paintings are large. They enfold the viewer by enticing the eye with tiny details, hands turned into birds, lizards squiggling in tummies, figures inside gourds, creating a magical-mythical symphony of color and shape. These dreamscapes are full of life and fun and reality. That reality strikes as the eye travels the arabesques and anthropomorphized lines to the understanding that creation is only part of the story.

Looking at *Africa: Night Journey* reveals an organic chaos equal to anybody's version of Hell.

Other works suggest this darker side, as in *Africa: New Life* where two goatherders stand close by their herd while outlined in the foreground lurks the predator. This appearance of danger is augmented by centering the figures against an open background.

Goatherding is a "rite of passage for pre-adolescent boys," explains LaDuke, replacing the 54 by 68 inch canvas to show *Africa: On the Farm*, noble tall Masai men at labor, their bodies bent as nimbly and gracefully as the grain rising along the rows they tend.

People gathered together, often in motion, is a frequent theme. She says in *Women Artists-Multi-Cultural Visions* how she is "...fascinated by the movement of people...at the marketplace, weeding a field of rice, or carrying offerings to a shrine." In *Africa: Bush-Taxi*, women and children sit atop a wooden donkey-powered cart driven by a young boy, enclosed by a golden aura of expectation and peace; or from Nigeria, *Africa: Water Carriers* shows women walking together at sunset, talking, splendid in their sensually colored cloth wrappings for the body and the head. Cloth, LaDuke points out, is one of the most striking visual attractions in Africa. "I saw the life-cycle being acted out against a backdrop of cloth, land and beauty." So in her art she endows cloth with narrative power, giving fuller meaning to its ritual functions of enfolding, cleansing and finally enshrouding.

If part of the power of LaDuke's paintings, which she produces using acrylic paint with the application of sand for texture, is invitational and suggestive, the prints explore a different visual realm. She is a masterful printmaker, both in her technique and in her control of subject. What excites the eye, however, is their aggressiveness.

This attitude presents itself in two ways. One, the starkness of the image stamped on the white background commands more than it invites. Two, this same image then doubles its demands by forcing the eye closer. As with any challenge, the reward arrives by overcoming aggression through understanding.

LaDuke's use of color in these works is curious, set beside the warmth and lushness of the paintings. The greens

and blues in *Africa: Homage to Osun* are so cool as to distance, deliberately, the work from the viewer. Again, in *Africa: Osun Calabash* that mood recurs in cool greens.

There are variations, of course, as in *Headwrappers*, replete with symbols of life and death and colorful cloths. Another is *Africa: Water Carriers* in which the close grouped figures with yellow faces are set in reds and violet and in which the viewer can appreciate that particular feeling for the cloth of Africa LaDuke expresses.

Mood permeates all the works in this expansive show. It varies with the setting, from arid to lush, but coherence prevails as the images reach out to the viewer's imagination, suggesting, challenging, but never excluding. It is, perhaps, that spirit of inclusion which marks LaDuke's art, which adds power to the message that all things bear relationships to each other, animate and inanimate and that it is this relationship that drives the cycle of life. Viewers are invited to take part in this cycle, with Madonna as the guide.

Barbara Ryberg spent last year in Seoul, Korea where she was a contributing editor to arirang Magazine. She is finishing a book about the food and art of that country. Her writing has appeared frequently in the Guide.



Africa: Water Carriers



The Sporting Woman

A Visual Tribute

By Anne McKibben

A Fascinating Sport – Ice Hockey, 1908, by French artist J.W. Hamm

Images of women accomplishing fantastic athletic feats this past year under the Olympic flame in Barcelona, Spain, raises the question: when and how did this competitive spirit become a part of the feminine scene?

The Sporting Woman, now on exhibit at the Schneider Museum of Art in Ashland, is the first record of its kind to answer this question. Curated by picture researcher, collector and author Sally Fox, it is a visual and enlightened tribute to women in sports from antiquity to 1930. The collection includes posters, images from fine art, post cards, maga-

zines and sheet music covers. There are also advertisements which were never meant to be saved, much less exhibited. Some of them are beautiful; many are full of social and political implications for anyone willing to look.

One magazine cover depicts a woman happily sailing across a frozen pond on a boat. Clearly she is having a great time. However, yacht clubs prohibited women from racing on ice—as if the wind could tell the difference between someone who is racing and someone who is not racing! So while society debated and decided what, when, and how women could be involved in competitive sports, women all over the world just went ahead and did it.

Called by some a cross-cultural trip across time, *The Sporting Woman* shows us women in every era playing almost every conceivable sport, from an Egyptian swimmer of 4000 BC, to a sixteenth century Indian queen and her female slaves playing polo, to the French soccer teams of 1923. There are women racing motorcycles in turn-of-the-century France; Chad women playing push-ball, Polynesian women boxing, African-American girls playing basketball and Minoan women in 1500 BC bull-jumping with men. Fox explains that Spartan women were expected to be athletes since healthy mothers would produce healthy sons to become great soldiers.

In our time, the sporting world has traditionally been and continues to be synonymous with masculinity; thus the

assumption that women in the past had little or no involvement in sports. The truth is that women used every motorized sports machine as soon as it was invented, including hot air balloons, bicycles and airplanes. According to Bill Littlefield, National Public Radio's *Morning Edition* sports commentator, women were "so early involved in everything new ... it was only later the restraints and restrictions came."

The visual evidence presented in this exhibition proves how much women did, in fact, include recreational and competitive sports in their daily lives, and how sports influenced and altered their lives, providing them with more personal freedom and helping to redefine their world.

The exhibition also creates baffling questions for the curator and ourselves. Fox asks, "Who imposed these restrictions? Why did women consent later to restrictions or prohibitions where none existed before? Was their femininity questioned if they continued with mechanized sports? Did many women continue to be active in these sports? Why, today, are there so few women race-car drivers or pilots?"

Our great-great grandmothers certainly spent much time caring for their families under circumstances that amaze us today. It has been faithfully documented how they found time to turn the necessities of life into beautiful art treasures. Now, thanks to this extraordinary collection of women's "sporting life," we can see that they also spent at least some of their leisure time in very competitive activities. Women truly have always been involved in everything.

Curator Sally Fox will present a gallery talk October 21 at 5pm. A reception follows hosted by the Southern Oregon State College Physical Education Department. Both events take place at the Museum and are free and open to the public.

The Sporting Woman: A Book of Days, by Sally Fox, will be available at the Museum.

The Sporting Woman exhibition continues through November 20.

Museum Hours: Tuesday-Friday, 11am to 5pm; Saturday, 1 to 5pm. For more information, call 552-6245.



Tennis player, 1915

Anne McKibben is a volunteer at the Schneider Museum.



Checking the score

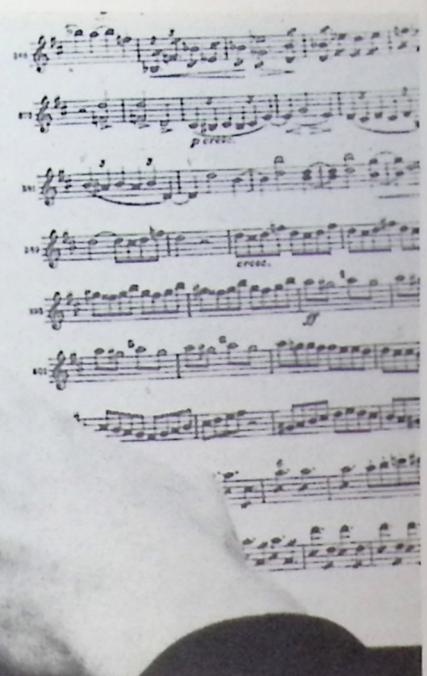


Photo by Forrest Croce

Shasta Symphony Orchestra

IN TUNE FOR 43RD CONCERT SEASON IN REDDING

By Dan Howard

"Every performer, especially a conductor, is by definition a gambler. You have to wear your heart on your sleeve and hope that your art is well received. I may rant and rave during rehearsals to get the musicians to play the piece the way the composer intended, but the process of bringing it all together is always exciting."

Dr. Richard Fiske, conductor of the Shasta Symphony Orchestra, reflected on his life's work during a break during rehearsal. His seventy-member orchestra was preparing for the first concert of the season on the stage of Redding's Shasta College Theatre.

The Symphony's busy schedule keeps Dr. Fiske hopping. (There are five concerts this season at the College Theatre, plus two performances "on tour.") "The challenge never ends," he said. "It begins with the planning for a concert in your mind, months and even years prior to the performance. It's the *pursuit* that is always fascinating—the challenge is to bring out the power of the music from those silent blueprints that map the composer's ideas. You can either stumble

and fall, or succeed beyond your wildest dreams."

The oldest and largest symphonic ensemble in Northern California, the Shasta Symphony opened its 43rd concert season on October 25. The group consists mostly of volunteers who donate their Tuesday evenings to rehearsals throughout the school year. "I enjoy this orchestra," said Dr. Fiske. "The performers are more thoroughly prepared and structured than in other community symphonies."

The affable musician-scholar has been conductor and music director of the Shasta Symphony since 1988. His duties also include teaching full time for the Shasta College Music Department.

He talked about his philosophy of conducting: "Ideally, it's my interpretation of the written music that resonates through the members of the orchestra. They become the reflectors of the raw power of the score. I am just the conduit for the composer's wishes."

Dr. Fiske has enjoyed an exciting and colorful musical career. In addition to a wide variety of orchestral conducting in Paris, New York, Indiana, and Virginia,

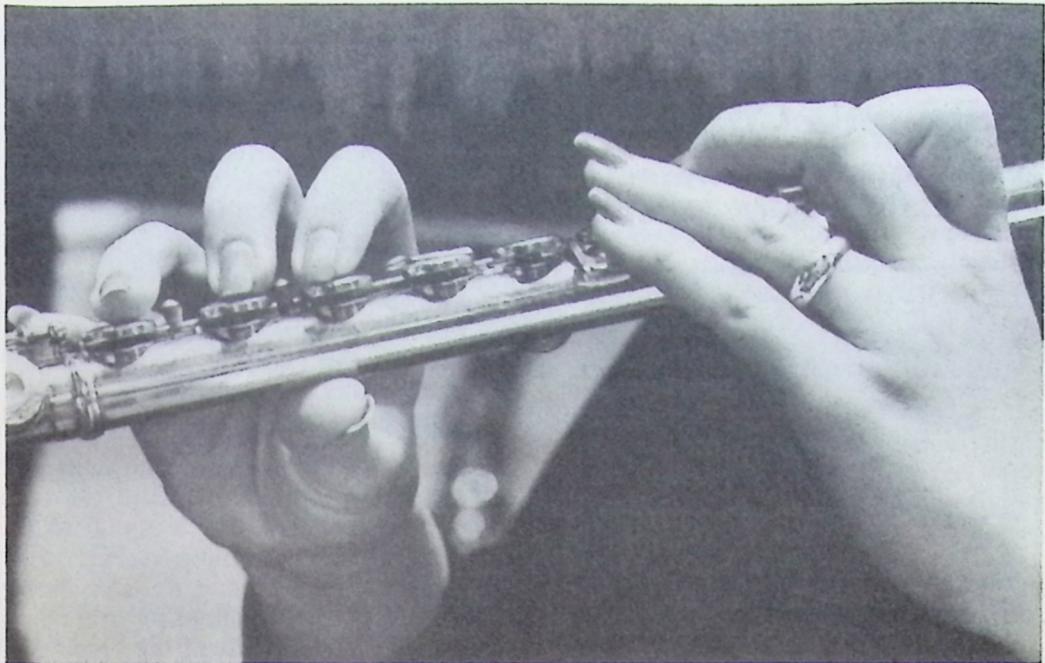


Photo by Forrest Croce

he has been a guest conductor of the Australian Broadcasting Commission for both concerts and studio recordings. He also is French horn player of considerable experience, a Mahler scholar and a popular recital accompanist.

He is pleased with the progress that the Symphony has made and hopeful about its future. "We are beginning to expand our performances into all three counties of the College District [Shasta, Trinity, and Tehema]. We're becoming a regional orchestra that serves a much wider area."

Shasta Symphony patrons also seem to be pleased. The orchestra plays regularly to capacity audiences on Sunday afternoons in the Shasta College Theatre. With steadily increasing turnouts, the orchestra soon may have to find a new home or "double up" on concert performances.

One of the reasons for its growing popularity may be the stellar guest artists invited to perform with the orchestra at the Fall and Spring Concerts. In the past few years artists have included Boston Pops concert mistress Tamara Smirnova-Sajfar, internationally acclaimed pianist Frederick Moyer (who returns next spring), French hornist Richard Todd, saxophonist James Houlak and mezzo-soprano Elizabeth Mannion.

This tradition continues in the current season. The Fall Concert on October 25 featured Stephen Starkman as guest conductor and violinist. A member of the

new generation of accomplished young American musicians, Mr. Starkman is a gifted conductor and a master violinist. He is a member of the Pittsburgh Symphony and has earned both critical and popular acclaim from his appearances with major symphonic orchestras nationwide.

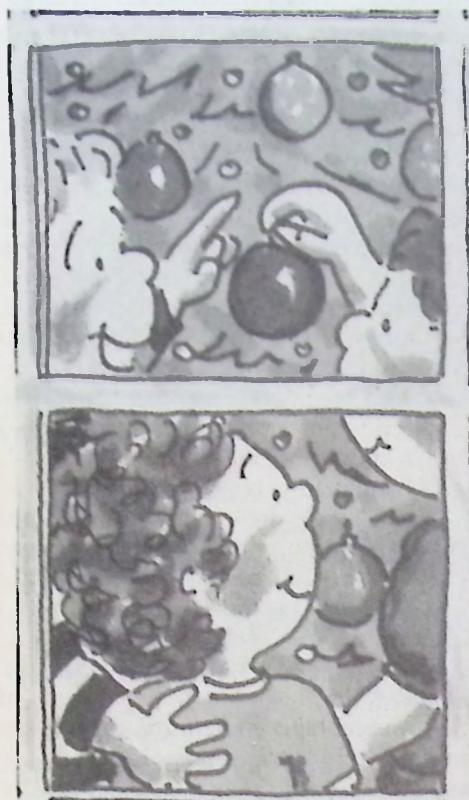
The American Music Concert on December 6 will feature the world premiere of a work by Robert Reno, professor of music at Redding's Simpson College. Mr. Reno's composition, entitled *A Flash of Transport*, was specially commissioned by Dr. Fiske for this performance by the Shasta Symphony. Other exciting and innovative music by outstanding contemporary composers that will be heard include works by Libby Larsen, Morton Gould, Charles Ives, and William Schuman.

Next in the season will be the Symphonic Concert on March 15. The Third Movement of Beethoven's magnificent *Ninth Symphony* will be featured. This concert is part of an ongoing project to present the entire symphony over a four-year period. Emil von Reznicek's *Symphony in D Major* and a Haydn symphony will also be on the program. Popular and familiar classical works will be showcased at the Pops Concert on April 25. Familiar theme works by Charles Gounod and the Strauss family will be performed, as well as Broadway hits by Andrew Lloyd Webber. This will be a perfect concert for family members.

Continued on page 31

The Making of A Small Town Children's Christmas

Article and illustrations by
P.K. Hallinan



On November 27, when the house lights dim at Carpenter Hall and the rollicking piano overture for *The Small Town Children's Christmas* begins, few in the audience will know that this world premiere has been 18 years in the making.

In the summer of 1974, in San Diego, California, I sat with a pad of paper on my lap, a straw hat on my head, roasting in the sun, writing a Christmas story.

For years I had wanted to write something about the worry, strain and greed that clouds Christmas for so many of us. I decided to write a story for children to help them see that Christmas is a time for giving, not just getting. And I began to write, pencil in hand...

Small Town was ready
for Christmas that year.
All the houses were trimmed
in the finest good cheer.
And the trees were all lighted
with bright-colored lights
that winkled and twinkled
and lit up the night.

As the story develops, the children of Small Town ask for more presents than Santa could ever bring, and Santa decides (as he speaks to the elves):

'The time has arrived
beyond any doubt
to teach them what Christmas
is really about.
So, I'd like you to know
that I wish it weren't so,
but this Christmas Eve,
I simply can't go."
And on this final note
Santa hung up his coat.

The next morning the children of Small Town wake up to find no gifts under their Christmas trees. And, of course, they are heartbroken. How they resolve this tragedy and together bring the true spirit of Christmas back to Small Town—and to the rest of the world—is the essence of the story.

I felt I had just created a modern-day Christmas classic and was more than stunned to find out that no publisher wanted anything to do with it. Disheartened, I put the story on the shelf and went on to other projects.

In March, 1987, Ideals Publishing called me to ask if I had anything lying around the house that I hadn't sold yet. I told them about *The Small Town Children's Christmas* and they jumped at it. The book was published that fall and has been in print ever since.





A local San Diego children's theater director came to me about staging a song-and-dance version of *Small Town* as a Christmas play in Carlsbad, California. The first setback came when our would-be composer and arranger decided to take a three-month sabbatical in Europe. I decided to write the music myself, feeling that my modest guitar skills and love of the art form would get me through. So, with guitar in hand and tape recorder on desk, I quickly wrote 12 original songs.

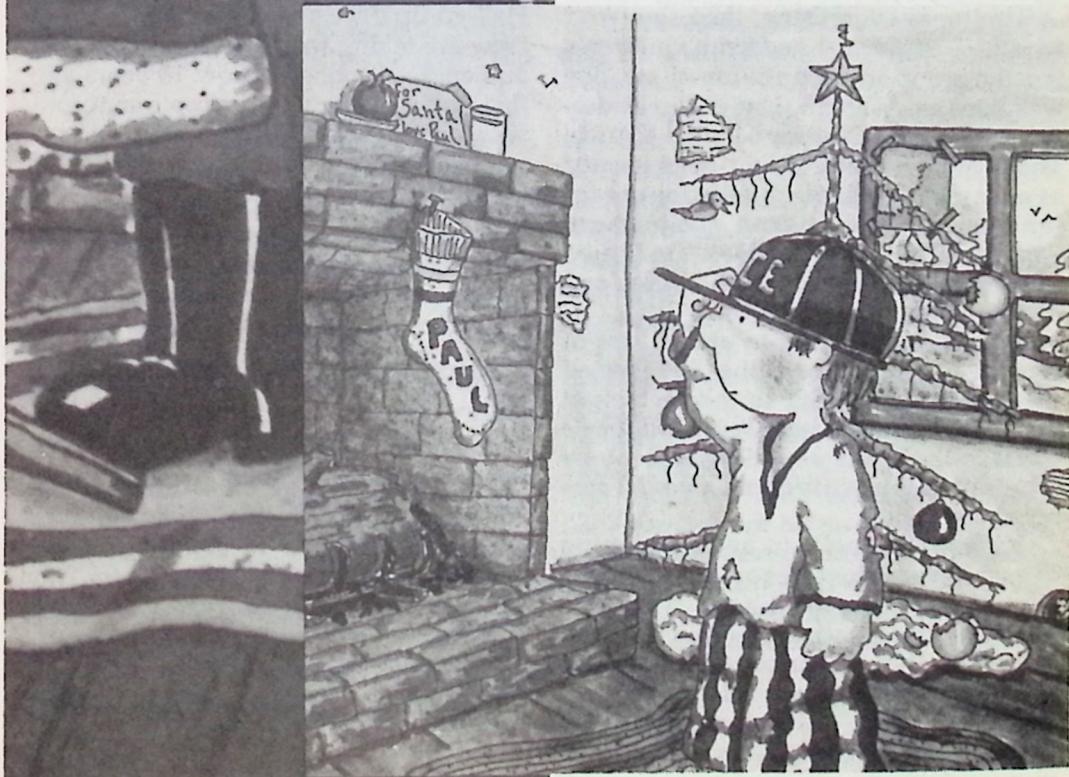
The second setback came after we'd held our auditions. With music, production company, and cast gathered together, we arrived at our theater only to find that the Carlsbad Fire Department had condemned it!

Once again, I put *Small Town* on the shelf and went on to other business.

I had essentially given up on the musical when I moved to Ashland three years ago. But three important ingredients combined to revive the production.

First, living in Ashland, surrounded by the performing arts, gave me a strong desire to contribute my musical to this Southern Oregon community.

Second, I met Tish Steinfeld of "Rum Tum Music." Ms. Steinfeld is a local singer/composer/musician noted for her musical tapes for children. I gave her my scratchy tape of the 12 songs I'd written and asked her if she could give the songs some depth and polish. Little





did I know what a driving force Tish Steinfeld was. She took my off-hand request as an opportunity to do something magical and poured her interest and talents into the project. Over the next three months we wrote and rewrote every song in the show.

And the third ingredient came in the form of the Cygnet Theatre Group.

Timing is everything, they say. And so it is. Just when I needed a children's theater group to produce my show, one was born in Ashland. Under the leadership of Artistic Director Thomas Crown, The Cygnet Theatre Group was formed as a way of providing quality theater for (and with) the children of Southern Oregon. Their motto reads: "Dedicated to Excellence in Theatre for Children and All the Young At Heart."

After I was invited to attend one of Cygnet's planning sessions, I suggested they might also want to take a look at my musical, *The Small Town Children's Christmas*. Their reaction was overwhelmingly positive and *Small Town* became a reality.

Kathryn Gosnell, an award-winning director from the Oregon Shakespeare Festival whose "A Shana Maydel" achieved critical acclaim, was chosen to direct the show. Soon all the important production posts were filled with top-notch personnel. Ashland musician Jim

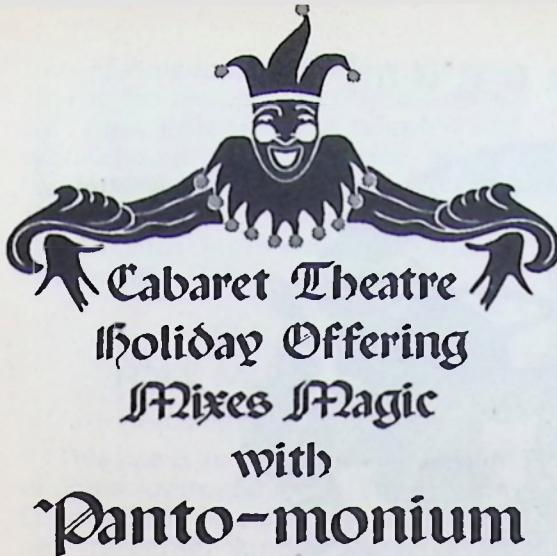
Quinby has added his considerable talents to the musical score in the form of accompaniments and arrangements. *Small Town* quickly grew into a show so powerful that, like all of my other 35 published children's books, it appeals every bit as much to adults as it does to children.

And when the lights in Carpenter Hall go up once again, and the cast and crew are taking their bows, I'll be in the audience reflecting on how 18 years ago this dream began with a simple concept I wanted to share with children everywhere, about the true spirit of Christmas:

"And it brought back a thought
we are taught, but forget:
that perhaps it's much better
to give than to get."

Happy Small Town Christmas, everyone!

P.K. Hallinan is the author/illustrator of 35 published children's books and has more than 850,000 books in print in homes, schools, and libraries across the country. Mr. Hallinan has been writing and illustrating children's books for more than twenty years. He lives with his wife, Jeanne, and their three dogs in Ashland. *The Small Town Children's Christmas* is his first musical.



Cabaret Theatre Holiday Offering Mixes Magic with Panto-monium

By Jim Giancarlo

In every corner of England and in every part of the world where there are groups of Britons, the holiday season just wouldn't be complete without "The Panto." As a matter of fact, my first experience with panto was in Barcelona, Spain, when a British acquaintance invited me to partake of this essential holiday entertainment which was being presented by the local British expatriate community, homesick for their Christmas traditions. Even though the production I saw was far from polished, I still remember howling with laughter at this mad form of entertainment.

Panto is short for pantomime, though a panto is not, by any means, a dumb-show, as the word may suggest to us. It is a lively, even raucous, style of theatre that has been evolving for over 200 years.

In 1784, English theatre impresario John Rich was on holiday in Paris when he chanced upon a performance of *Commedia dell'arte*, a traditional Italian comedy populated by such well-loved characters as Harlequin, Columbine and Pantaloone. He created an Anglicized version of what he saw, based on the tale of Robinson Crusoe, and put it on in his theatre—with great success. They continued to develop the form, incorporating more and more English elements. The legendary circus clown named Joey Grimaldi had a big impact on the early pantomimes and created many "bits" and comedy routines that are still used to this day.

One of the hallmarks of the panto is that it is a real potpourri of theatrical elements. Panto is a very flexible form and "anything goes" is the rule. Each year

hundreds of pantos are performed and each is quite different, though all share certain time-honored ingredients.

The panto is always based on a fairy tale or fable. Some of the most popular are *Jack And The Beanstalk*, *Aladdin and His Lamp*, *Dick Whittington And His Cat*, *Cinderella*, and *Goldilocks And The Three Bears*. However, the story is just the framework for a whirl of mad comedy and music and great liberties are taken with the stories. Some pantos even mix characters from different fairy tales.

Another indispensable ingredient is interaction with the audience. This is definitely *not* a "fourth wall" form of theatre where the actors pretend that the audience is not there. No, on the contrary, the audience is very much a part of things. The actors often address the audience directly and invite their participation, especially the children. In this way, it is similar to melodrama where the audience cheers the hero and boos the villain with great relish.

The panto has always been an eminently popular form of theater and as it developed, it continually absorbed elements of popular culture. The biggest influence was English music hall, similar to what is called, in our country, variety or vaudeville. Panto still retains this broad vaudevillian style, with its emphasis on corny jokes, puns, repartee, plenty of sight gags, slapstick and lots of topical humor and local reference jokes tossed into the stew.

For Americans, perhaps the oddest tradition is the mandatory cross-dressing, i.e. men playing women's roles and vice versa. There is always a man in one of the lead female roles; for instance, Mother Goose. This is called a "dame part" and is highly sought after. Also, there is always the Principal Boy, a male part played by a woman. These are known as "trousers parts." Somehow, mixing up the gender roles adds even more absurdity to the proceedings.

Music abounds in a panto but it resembles our early musical comedy where the story stops and a musical number is thrown in even if it has nothing to do with the plot. In fact, pantos use numbers from traditional musicals like *Oklahoma!* or *Mame* as well as whatever pop songs are currently hits. In the 80s when Michael Jackson's *Thriller* was popular, it turned up in all the pantos, whether it was *Cinderella* or *Sinbad the Sailor*.

Continued on page 33

third annual



NOVEMBER 1992

The third annual Fall Performing Arts Festival continues our pre-holidays celebration tradition. The Ashland Visitors' and Convention Bureau presents a cultural gift basket of theatre, dance and music for everyone's entertainment.

Mt. Ashland SNOW BALL

Saturday, November 14, 1992

The Snow Ball is this year's festival highlight. It is a family affair which includes ski movies, facility tours, a Thai dinner, movies, a bonfire, entertainment by Encore, and information booths. Come celebrate the "liberation" of Mt. Ashland with an afternoon and evening of wall-to-wall fun. For detailed information, call 482-2897

JEFFERSON PUBLIC RADIO 89.1 & 90.1 FM

A fine musical accompaniment to all the Festival events ... classical on KSOR with jazz, blues, new age and an eclectic mix of pop on Rhythm & News.

ACTORS' THEATRE OF ASHLAND

Actors' Theatre will be presenting two events in November. From November 1-14 will be *The Heidi Chronicles* at the Minshall Theatre, and on November 2, 9, and 16 will be a one-man show, *Quartet For One*, also at the Minshall. The former performance stars Alison Grant in Wendy Wasserstein's Pulitzer Prize winning play about the baby boomer years

and features a powerful cast of actors portraying Heidi's reflections and experiences during the 70s. In repertory with *The Heidi Chronicles* is Jonathan Farwell, a veteran stage, screen and TV character actor in his one-man adaptation of selections from Chekov, Beckett, and Keillor, *Quartet For One* on Monday night, November 2 and 9, and Friday November 16. Call 482-9569.

ROGUE VALLEY SYMPHONY November 12

Under the baton of Conductor, Arthur Shaw, The Rogue Valley Symphony presents "Orchestra Showcase," a concert of superb orchestra music—Beethoven's *Consecration of the House* overture, Ravel's *Rhapsodie Espagnole*, and Rachmaninoff's *Symphony No. 2*. This marvelous music event will take place in the Southern Oregon State College Music Recital Hall. For details call 552-6354.

SOSC THEATRE ARTS DEPARTMENT November 5-15

Department Head Dr. Dale Luciano is proud to present Arthur Giron's *Becoming Memories*, a richly textured por-

trait of American small-town life from 1911 to the present. The play is directed by James Edmonson, a talented and well-known actor/director on the Oregon Shakespeare Festival staff. *Becoming Memories* will be presented on the Dorothy Stolp stage at Southern Oregon State College. 552-6348

ASHLAND FOLK MUSIC CLUB November 14 & 15

This one is an international potpourri of dance forms and styles. Presented on Saturday will be swing, contra, squares, and clogging. Sunday a fascinating melange of international folk dancing will be seen. All of this takes place at the Ashland Community Center on Winburn Way. For specific performance times, call 488-2045 or 482-4228.

SOSC MUSIC DEPARTMENT November 15, 17, 19

The SOSC Music Department is presenting a trio of discrete and very pleasing musical events. On the 15th, at 3pm will be a choir concert. On the 17th, at 8pm there will be a jazz concert, and on the 19th a band concert, also at 8pm. All of these concerts will be in the Music Recital Hall on campus. 552-6101.



CYGNET THEATRE GROUP November 27 – December

The Cygnet group is winding up its first year as the only operating local theater dedicated to children's theatre. They have just completed a very successful presentation of *The Boy Who Talked To Whales*. On November 27, they will be opening the world premiere of *The Small Town Children's Christmas*. The author is the well-known writer/illustrator of a remarkable series of children's books, P.K. Hallinan. The show will be presented in Carpenter Hall of the Oregon Shakespeare Festival. For show time and ticket information, please call 488-2945

OREGON CABARET THEATRE

November 24 – December 31

Southern Oregon's unique Cabaret Theatre is rounding out its wonderful 1992 season with a presentation of England's beloved holiday tradition, *The Panto*, an extravaganza crammed with music, dancing and fun ... a truly marvelous evening of holiday cheer for the family. OCT always presents a great evening, and *Panto-monium* is a terrific capper for the year. 488-2902.

OTHER ASHLAND ATTRACTI0NS

STUDIO X

Studio X is an intimate, black-box theater located in the loft at Ashland's Old Armory on Oak St. Their forte is innovative and experimental theater. Currently, the Artistic Director, Jim Funk, is preparing a fall presentation of one-act plays. For details call 488-2011.

ASHLAND COMMUNITY THEATRE

Also located in the Old Armory, ACT has built a charming, 100-seat arena theater in the main floor section. To date, they have produced such modern plays as *Prelude to a Kiss* and A.R. Gurney's *The Cocktail Hour*. The Artistic Director and founder, Jack Vaughn, is currently developing a five-show repertoire for the '93 season. For additional data call 482-0361.

ENCORE

Encore is a fresh, new local *a capella* sextet which has been receiving consistently high praise from audiences and critics alike. Most recently they completed a very successful (sold out) series at the Hamilton House in Grants Pass. The group has a solidly-based repertoire of popular American music. Encore will be performing at the Mt. Ashland Snow Ball on November 14. The group is available for booking, and can be reached by calling 488-5637

MARK ANTONY HOTEL

The "Mark" has become a very popular downtown entertainment source with something happening nightly. Music and/or comedy is featured in the lounge, and the poolside ballroom holds frequent dances. For activity information call 482-1721.

Speaking of Words

by Wen Smith

Presidential Loosage

The President's "State of the Union" speech for 1992 took forty-five days to look forward to and something more than forty-five minutes to deliver, and it left us knowing little more than we had known about the state of the union.

Given those six weeks of buildup, we might have expected more nervousness on the President's part, maybe a slip of the tongue here and there. But as grammar and usage go, he made no out-and-out blunders, and gave us language buffs little to remark about. Still the speech did bear some evidence of the current state of American loosage.

"Loosage" is a kind of sloppy usage that starts as a *faux pas* but persists until it's accepted. It's the pronouncing of *harass* as *huh-RASS*, or the mistaking of *convince* for *persuade*. It occurs not only in presidential addresses but also in campaign speeches, television shows, and other affronts to the public mind.

The president, before getting into the substance of his message, said this: "You know, the big buildup this address has had, I wanted it to make sure it'd be a big hit, but I couldn't convince Barbara to deliver it for me."

If he were using the language carefully, the President couldn't *convince* the first lady to deliver the speech, though he might *persuade* her to do so. We *persuade* people to *do* something, but when we *convince* people, we make them *believe* something.

Another category of American loosage arises from our habit of avoiding a social or political error by twisting the language out of shape. For example, we avoid sexism, which generally means offending women, by pretending that every person is a *they* instead of a *he*, or whenever we mention *him* we hasten to add *or her*. This is the bathtowel

approach to usage.

The president, a little more than half way into his speech, came up with this: "And surely it's true that everyone who changes his/her life because of crime—from those afraid to go out at night to those afraid to walk in the parks they pay for—surely these people have been denied a basic civil right."

Notice how smoothly he slipped in the *his/her* without special emphasis. He gets the vote of the *his or her* user by making him (or her) feel justified, and he does it without drawing attention to the awkwardness of *his or her*.

The President started the sentence with *everyone* and the *his/her* ploy, but he came out by the *people* door. That is, he changed the original *everyone* to *people*, as he should have done in the first place. He might have said "people who change their lives because of crime," and so on.

Another bit of presidential loosage can be forgiven. It occurred near the end of the speech, and it went like this: "If you read the papers or watch TV, you know there's been a rise these days in a certain kind of ugliness. Really, this is not us!"

If the Democrats noticed that bit of loosage, they didn't mention it in their response to the State of the Union message. After all, not even his opponents would suggest that the president should say, "This is not we." How many votes would he get in America if we thought he was a "Toys 'R' We" kid?

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on the Jefferson Daily every Monday afternoon, and on KSOR on Saturday mornings at 9:30.

Specials at a Glance

**KSOR
KSRS**

CLASSICS & NEWS

The Metropolitan Opera returns this month for its 1992-93 broadcast season with *The Met Marathon*, Saturday, November 28 at 10:30 am.

Join Ron Kramer and Russ Levin for another of our popular opera request programs, Saturday, November 7 at 10:30 am.

**KSMF
KSBA
KSKF
KAGI
KNCA**

Rhythm & News

We say farewell to Joe Frank at the end of this month. His weekly series will leave national distribution after November, as Joe has decided to pursue projects beyond the realm of radio.

**Joe Frank:
Work In Progress**
airs Fridays at 9:00 pm.



Joe Frank

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Volunteer Profile

As the host of the Rhythm & News service's *World Beat* program, Thom Little's nick-name, "Thom-Thom," is appropriate. Thom brings JPR listeners reggae, afro-pop, soca, salsa, and all types of other music from around the world every Saturday afternoon at 2.

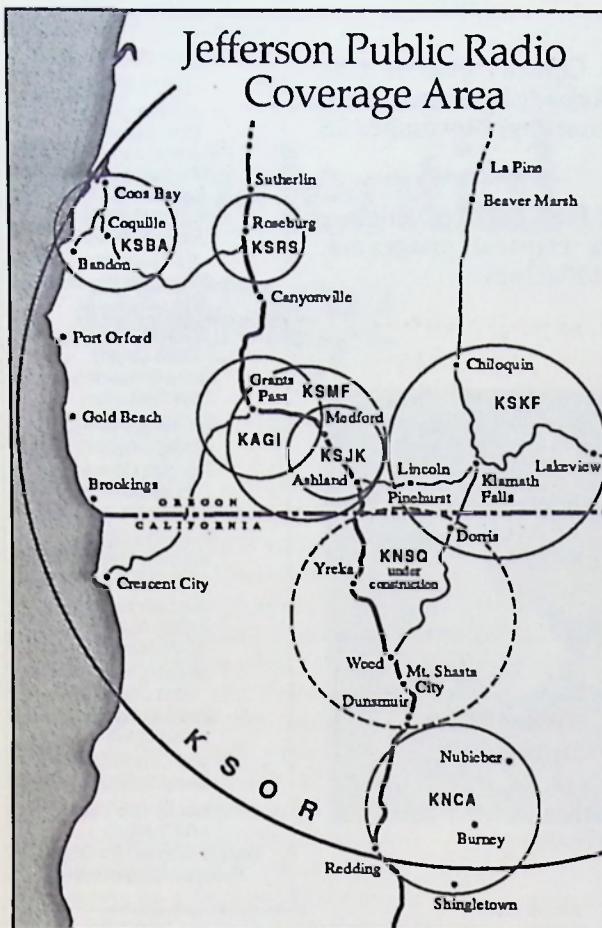
Thom is originally from Buffalo, New York ("Ten brothers and sisters!" he says), and has lived in the Rogue Valley for about three years.

Thom has been a JPR volunteer for almost two years, having hosted jazz, world beat and folk programs during that time. He has been the regular host of the *World Beat* program for over a year.

"I really love being able to bring listeners music that can't be heard on any other stations," he says, "and I learn something new about the music every time I host the show."

Southern Oregon audiences also know Thom from his other career as a singer/songwriter: he performs regularly in clubs, fairs, and at festivals around the region.





KSOR

Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsmuir	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS &

KSOR

90.1 FM

ASHLAND

Dial positions
for translator
communities
listed below

KSRS

91.5 FM

ROSEBURG

Monday

5:00 Morning Edition

7:00 First Concert

12:00 News

12:10 Siskiyou Music
Hall

2:0

4:0

4:3

Rhythm

KSMF

89.1 FM

ASHLAND

KSBA

88.5 FM

COOS BAY

KSKF

90.9 FM

KLAMATH FALLS

KAGI

AM 930

GRANTS PASS

KNCA

89.7 FM

BURNLEY

Monday

5:00 Morning Edition

9:00 Open Air

3:00 Marlan
McPartland's

Plano Jazz
(Fridays)

4:00 All Things
Considered

6:30 Jefferson Daily

7:00 Echoes

9:00 Le Show
(Mondays)

9:3

News & In

KSJK

1230 AM

TALENT

Monday

5:00 BBC Newshour

6:00 Morning Edition

10:00 Monitoradio
Early Edition

11:00 Talk of the
Nation

1:00 Talk of the
Town
(Mondays)

Soundprint
(Tuesdays)

Crossroads
(Wednesdays)

1:3

2:0

2:3

3:0

3:3

NEWS

through Friday		Saturday	Sunday
Chicago Symphony (Fridays) All Things Considered The Jefferson Daily	5:00 All Things Considered 6:30 Marketplace 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 First Concert 10:30 1992 Bayreuth Festival 2:00 1992 Salzburg Music Festival 4:00 All Things Considered 5:00 America and the World 5:30 Pipedreams 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 Millennium of Music 9:30 St. Paul Sunday Morning 11:00 Siskiyou Music Hall 2:00 St. Paul Chamber Orchestra 4:00 All Things Considered 5:00 State Farm Music Hall

News

through Friday		Saturday	Sunday
Selected Shorts (Tuesdays) Ruby (Wednesdays) Milky Way Starlight Theater (Thursdays) Joe Frank (Fridays) Iowa Radio Project (Wednesdays)	Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mondays) Jazz (Tuesdays) Jazz (Wednesdays) Jazzset (Thursdays) Vintage Jazz (Fridays)	6:00 Weekend Edition 10:00 Car Talk 11:00 Living on Earth 11:30 Jazz Revisited 12:00 Riverwalk 1:00 AfroPop Worldwide 2:00 World Beat 5:00 All Things Considered 6:00 Rhythm Revue 8:00 The Grateful Dead Hour 9:00 BluesStage 10:00 The Blues Show	6:00 Weekend Edition 9:00 Jazz Sunday 2:00 Jazzset 3:00 Confessin' The Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 The Folk Show 8:00 Thistle & Shamrock 9:00 Music from the Hearts of Space 10:00 Possible Musics

Information

through Friday		Saturday	Sunday
Milky Way Starlight Theatre (Thursdays) Second Thoughts (Fridays) Pacifica News Jefferson Exchange (Mondays) Monitoradio Marketplace As It Happens	4:30 The Jefferson Daily 5:00 All Things Considered 6:30 Marketplace 7:00 MacNeil-Lehrer Newshour 8:00 BBC Newshour 9:00 Pacifica News 9:30 All Things Considered 11:00 Sign-off	6:00 Weekend Edition 10:00 Horizons 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 Parents Journal 1:15 SOSC Football 4:00 Car Talk 5:00 All Things Considered 6:00 Modern Times 8:00 All Things Considered 9:00 BBC News	6:00 Weekend Edition 10:00 Sound Money 11:00 Sunday Morning 2:00 El Sol Latino 8:00 All Things Considered 9:00 BBC News

CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Monday through Friday

5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:
6:50 a Regional News
6:55 a Russell Sadler's Oregon Outlook

7:00 a First Concert

Your hosts are Pat Daly and Peter Van De Graaff. Includes NPR news at 7:01, and 8:01, also:

7:37 a Star Date

8:30 a Marketplace Report

9:57 a Calendar of the Arts

Featured Works (air at 9:00 am)

Nov 2-23 Marathon

Nov 24 T BEETHOVEN: Piano Sonata No. 8 ("Pathétique")

Nov 25 W C.P.E. BACH: Organ Concerto in E-flat

Nov 26 Th IVES: Symphony No. 3 ("Camp Meeting")

Nov 27 F BERNSTEIN: Symphonic Dances from *West Side Story*

Nov 30 M MOZART: Piano Concerto No. 17

12:00 n News, Weather, and Calendar of the Arts

12:10 p Siskiyou Music Hall

Russ Levin is your host. Includes:

1:00 p As It Was

Featured Works (Begins at 2 p)

Nov 2-23 Marathon

Nov 24 T SCHUBERT: "Trout" Quintet

Nov 25 W MOZART: Concerto for Flute, Harp and Orchestra

Nov 26 Th COPLAND: *Appalachian Spring*

Nov 27 F GERSHWIN: *Rhapsody in Blue*

Nov 30 M MUSSORGSKY: *Pictures at an Exhibition*

FRIDAYS ONLY

2:00 p The Chicago Symphony

Nov 6 Marathon

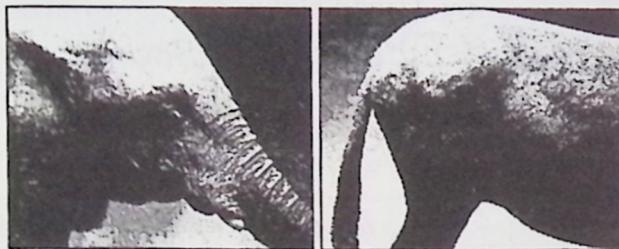
Nov 13 Marathon

Nov 20 Daniel Barenboim conducts two works by Brahms: the *Tragic Overture*, Op. 81, and *Ein deutsches Requiem*, Op. 45, with soprano Edith Wiens and baritone Thomas Hampson.

Nov 27 Erich Leinsdorf conducts Three Preludes from the opera *Palestrina* by Pfitzner; the *Sinfonietta* by Zemlinsky; the ballet *Jeu de Cartes* by Stravinsky; and Four Dance Episodes from *Rodeo* by Copland.

3:30 p Star Date

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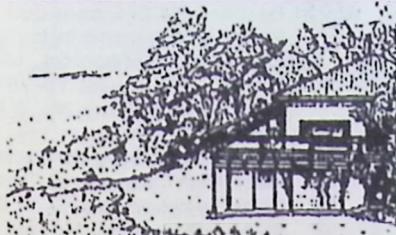


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Nov. 15 - 2:30pm

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Nov. 22 - 2:30pm

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Nov. 29 - 2:30pm



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The Barnstormers *in Grants Pass*

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CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

4:00 p All Things Considered
 4:30 p The Jefferson Daily
 5:00 p All Things Considered
 6:30 p Marketplace
 The latest business news, hosted by Jim Anglo.
 7:00 p State Farm Music Hall
 With hosts Peter Van De Graaff and Scott Kuiper.
 2:00 p Sign Off

Saturday

6:00 a Weekend Edition
 7:37 a Star Date
 8:00 a First Concert
 Includes:
 8:30 a Nature Notes with Frank Lang
 9:00 a Calendar of the Arts
 9:30 a As It Was
 10:30 a NPR World of Opera
 Nov 7 Marathon special
 Nov 14 Marathon special
 Nov 21 To be announced.
 Nov 28 The Met Marathon Usher in the new Metropolitan Opera season with a celebration of some of the finest Met performances from the

past, as well as an overview of coming performances.

2:00 p The 1992 Salzburg Music Festival
 Nov 7 Marathon
 Nov 14 Marathon
 Nov 21 Bernard Haitink conducts the Vienna Philharmonic in the Cello Concerto in B Minor, Op. 104 by Dvorak, with soloist Yo-Yo Ma; and the Symphony No. 3 in D Minor by Bruckner.
 Nov 28 Sylvain Cambreling conducts the Mozarteum Orchestra of Salzburg in the Symphony No. 84 in E-flat by Haydn; and by Mozart: the Clarinet Concerto in A, K. 622, with clarinetist Sabine Meyer; various arias featuring soprano Felicity Lott; and the Symphony No. 39 in E-flat, K. 543.
 5:00 p America and the World
 A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Holtelet, and produced by NPR.
 5:30 p Pipe Dreams
 Michael Barone hosts this program devoted to "The King of Instruments," the organ.
 7:00 p State Farm Music Hall
 2:00 a Sign Off

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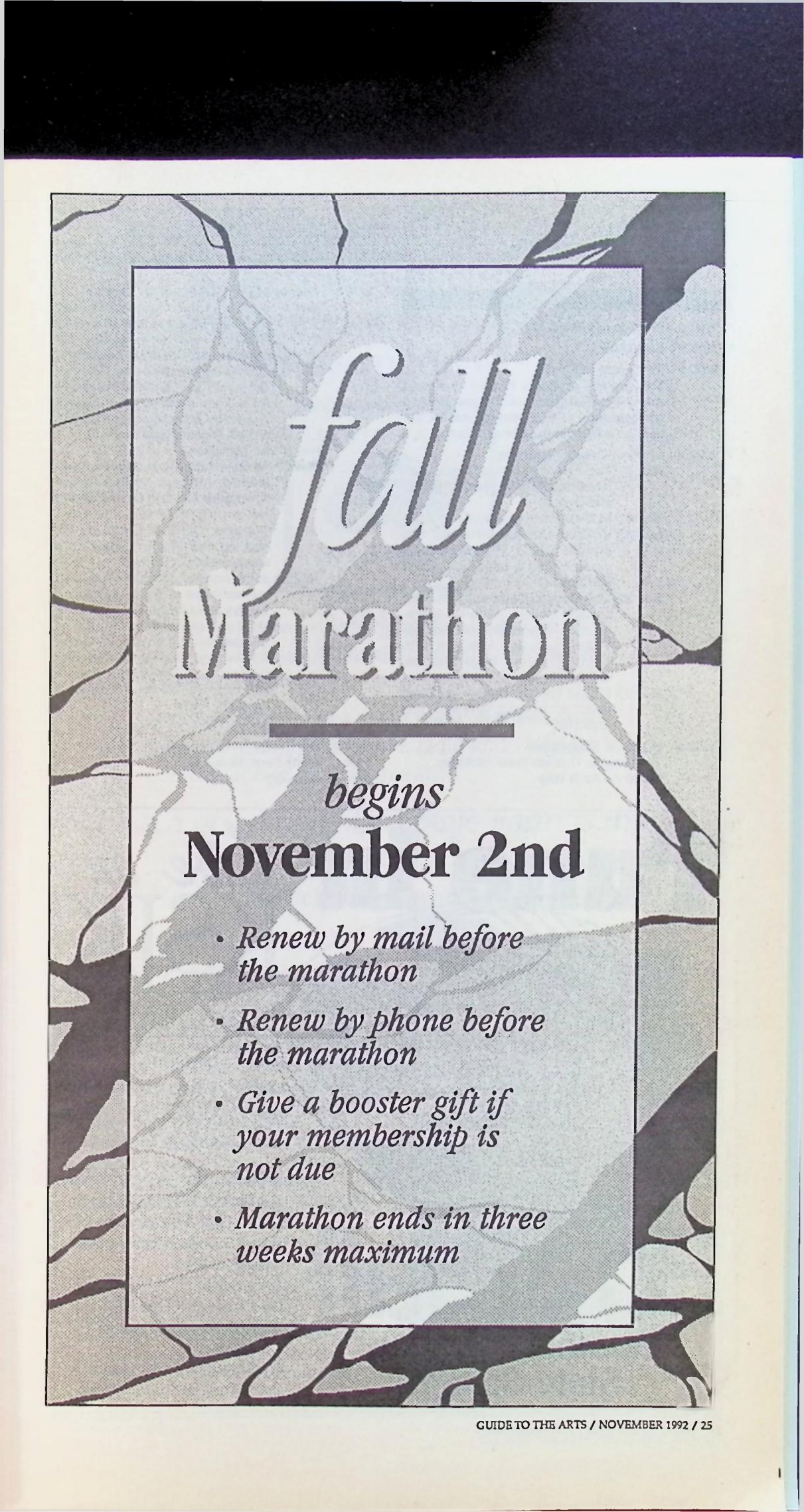
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November 2nd

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- *Renew by phone before the marathon*
- *Give a booster gift if your membership is not due*
- *Marathon ends in three weeks maximum*

CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Sunday

6:00 a Weekend Edition

7:37 a Star Date

8:00 a Millennium of Music

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.

9:30 a St. Paul Sunday Morning

Nov 1 The American String Quartet performs quartets by Bartok, Haydn and Dvorak.

Nov 8 St. Paul Sunday special.

Nov 15 Violinist Thomas Zehetmair and pianist David Gross perform music by Bach, Schoenberg, and Beethoven.

Nov 22 The Boston Camerata, directed by Joel Cohen, performs a program of early music from the New World, including 16th and 17th century music from Mexico, Guatemala, Bolivia and Peru.

Nov 29 Pianist Imogen Cooper performs music by Janacek, Smetana, and Schubert.

11:00 a Siskiyou Music Hall

Your host is Thomas Price. Includes:
12:00 n As It Was

2:00 p The Saint Paul Chamber Orchestra

Nov 1 Ivan Fischer conducts the Overture to *La scala di set* by Rossini; the Concertino for Clarinet and Chamber Orchestra, Op. 48 by Busoni; the Clarinet Concerto by Copland; and the Suite from *A Midsummer Night's Dream* by Mendelssohn. Clarinet soloist: Richard Stoltzman.

Nov 8-15 Marathon

Nov 22 Andrew Litton conducts an all-Mozart concert, including the Serenades No. 6 in D, K. 239 and No. 5 in D, K. 213a, the Horn Concerto No. 2 in E-flat, K. 17; and various concert arias, with soprano Marlis Martin.

Nov 29 John Adams conducts his own orchestration of Franz Liszt's *La lugubre gondola*; the Violin Concerto No. 2 in C-sharp Minor, Op. 129 by Shostakovich, with soloist Dmitri Sitkovetsky; *Iscariot* for Chamber Orchestra by Christopher Rouse; and the Suite *Pelleas et Melisande*, Op. 80 by Faure.

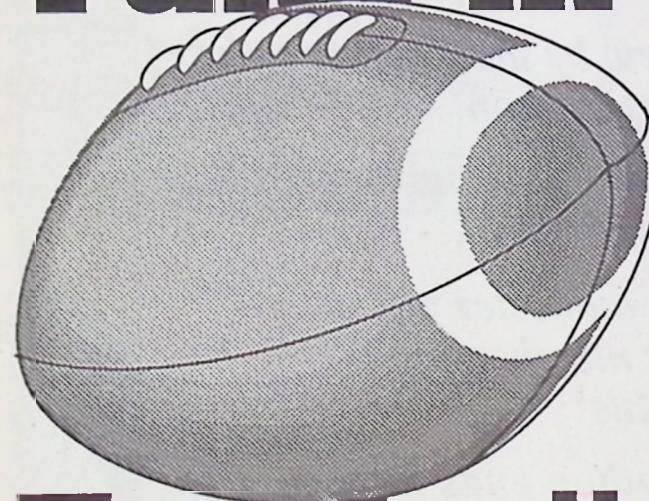
3:58 p Star Date

4:00 p All Things Considered

5:00 p State Farm Music Hall

2:00 a Sign Off

Tune in



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Talent AM1230

DATE OPPONENT AIR TIME

Oct. 31 Pacific Lutheran 1:15

Nov. 7 Lewis & Clark 12:45

Nov. 14 Oregon Tech 12:45

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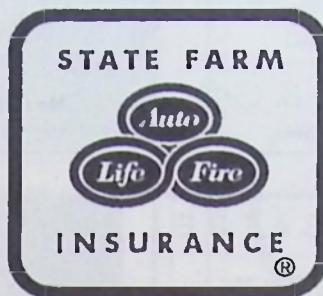
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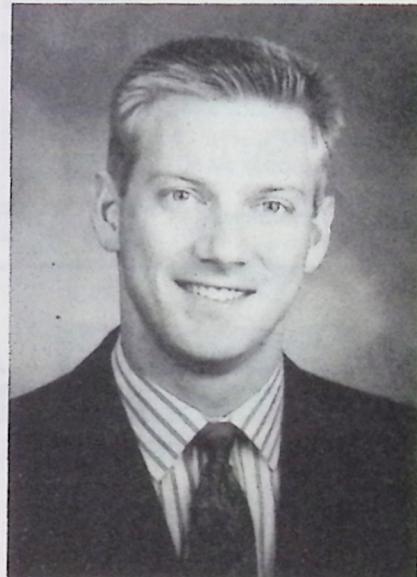
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Dan was born and raised in Oregon and moved to Southern Oregon in 1987. He is married to Leanne and is expecting their first child any day now. He and Leanne enjoy water and snow skiing, cycling, and rollerblading. Dan received his B.S. from Multnomah School of the Bible in Portland. Prior to his agency, Dan was a State Farm Fire Claims Adjuster in Medford and Washington. He is active in the Chamber of Commerce, Affiliate Board of Realtors, M.A.D.D., and his church youth staff.

On his role as a State Farm agent, Dan says, "The State Farm agent is an insurance professional. It is my job to make sure my client's total insurance needs are being met and that coverages are appropriate. Service is the most important factor as it provides VALUE to the insurance contract."



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Monday through Friday

5:00 a Morning Edition
The latest news from National Public Radio, hosted by Bob Edwards. Includes:
6:50 a Regional News
6:55 a Russell Sandler's Oregon Outlook
9:00 a Open Air
A blend of jazz, world music, contemporary pop, new age, and blues. Keith Henty is your host from 9-noon and Colleen Pyke is your host from noon-4pm. Open Air includes NPR newscasts hourly from 10 to 3, and:
9:30 a Ask Dr. Scholten
10:30 a As It Was
1:00 p Calendar of the Arts

FRIDAYS ONLY

3:00 p Marian McPortland's Piano Jazz
Nov 6 Special Marian performances.
Nov 13 Patrice Rushen is a popular vocalist and keyboardist who's recorded with Sonny Rollins, Jean-Luc Ponty and Stanley Turrentine. She plays a solo "Spirit Song," and a duet with Marian of "Waht's Your Story, Morning Glory?"
Nov 20 Roy Gerson, only 29 years old, is

already in the middle of an incredible career with his Roy Gerson Swingtet. Here he plays "If I Had You," and a duet with Marlan of "C Jam Blues."

Nov 27 Margaret Whiting, a definitive interpreter of the American popular song, sings "My Ideal," and "Someone to Watch Over Me."

4:00 p All Things Considered

6:30 p The Jefferson Daily (not heard on KAGI)

7:00 p Echoes

John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.

MONDAYS

9:02 p Le Show

Harry Shearer's weekly satirical jab. No one is safe.

TUESDAYS

9:02 p Selected Shorts

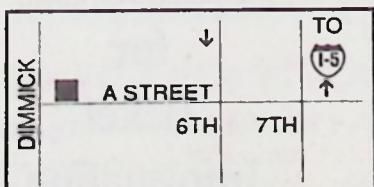
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WEDNESDAYS

9:00 p **Ruby**
The Galactic Gumshoe returns to Jefferson Public Radio in a series including the original *Ruby, Ruby II* and *Ruby III*. A half-hour visit to audio hyperspace.

9:30 p **The Iowa Radio Project**
Dan Coffey (alias Dr. Science) returns with another series of gripping, riveting, compelling, spellbinding, silly radio programs.

THURSDAYS

9:00 p **The Milky Way Starlight Theatre**
Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.

9:30 p **Ken Nordine's Word Jazz**
The most famous voice in radio with a weekly word jam.

10:02 p **Jazzset**
Saxophonist Branford Marsalis hosts this weekly hour devoted to live jazz performances.

FRIDAYS

9:02 p **Joe Frank**
Life in the '90s is weird. Joe Frank's stories are weirder. Attention Joe Frank fans: November will be the last month that Joe Frank's program will air. He has decided to pursue projects outside of radio, and therefore will no longer be producing his weekly series.

10:00 p **Ask Dr. Science**

10:02 p **Jazz**
The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Vintage jazz is featured on Fridays.

2:00 a **Sign Off**

Saturday

6:00 a **Weekend Edition**

10:00 a **Car Talk**
Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.

11:00 a **Living on Earth**
NPR's weekly news magazine devoted to the environment. Steve Curwood hosts.

11:30 a **Jazz Revisited**

12:00 p **Riverwalk: Live from the Landing**
The Jim Cullum Jazz Band returns with another six-month season of live performances devoted to the greats of classic jazz.

1:00 p **AfroPop Worldwide**
Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.

2:00 p **World Beat**
Host Thom Little with reggae, Afro-pop, soca, you name it.

5:00 p **All Things Considered**

6:00 p **Rhythm Revue, with Felix Hernandez**
The producer of *BluesStage*, Felix

Shasta Symphony

Continued from page 11

of all ages. (Dr. Fiske and the orchestra will take this concert "on the road," with performances in Weaverville and Red Bluff.)

Finally, the Spring Concert on May 9 will bring back Frederick Moyer, a brilliant young pianist, as guest artist. Mr. Moyer's solo recitals with many of the world's finest symphony orchestras have won him international acclaim. Since his 1982 debut in Carnegie Recital Hall, he has become an outstanding Rachmaninoff interpreter. A *New York Times* critic called Mr. Moyer "a first-class young pianist." The writer went on to say, "His playing is clean, unmannered and full of ideas and intelligence."

The artist regularly tours throughout the U.S. and in Europe, Asia, South and Central America. He has made nine recordings which reflect his wide-ranging repertoire. Mr. Moyer last performed with the Shasta Symphony in 1989, and has twice taught master classes at Shasta College. The concert program will include Rachmaninoff's *Third Piano Concerto* and Alexander Borodin's *Polovetzian Dances*. The latter is a major choral-orchestral work that will be performed by the 60-member Shasta Community Chorale, prepared by Judith Knowles.

Preceding each concert is an entertaining discussion program call "Upbeat Live." Led by musician and composer Lou White, these breezy pre-concert shows help to enhance the concert experience and are free to ticket holders.

Tickets are available at the Shasta College Theatre one hour prior to each concert on a general admission "walk-in" basis. Reserved seating is available by purchasing season tickets good for all five concerts.

For more information, or to order season tickets, please write: Shasta Symphony Foundation, P.O. Box 496006, Redding, CA 96049. To request a free season brochure, please phone (916) 225-4807.

Dan Howard has served as Fine Arts Events Coordinator for Shasta College in Redding since 1985, and is past president of the Shasta County Arts Council and currently a member of the Redding Community Access Television Board of Directors.

Rhythm & News

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Hernandez, is also a connoisseur of roots rock, soul and R&B. Each week he presents two hours of this great American music.

8:00 p The Grateful Dead Hour

David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.

9:00 p BluesStage

Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.

Nov 7 BluesStage special

Nov 14 A battle of the blues harps with Carey Bell, Billy Branch, and William Clarke.

Nov 21 An hour of rock 'n' soul, with Little Feat and Mighty Sam McLain.

Nov 28 Johnny Winter, and blues piano legend Booker T. Laury.

10:00 p The Blues Show

Your hosts are Peter Gaulke, Curt Worsley, and Lars Svendsgaard.

2:00 a Sign Off

Sunday

6:00 a Weekend Edition

9:00 a Jazz Sunday

Great jazz for your Sunday morning, hosted by Michael Clark.

2:00 p Jazzset, with Branford Marsalis.

3:00 p Confessin' the Blues

Peter Gaulke's weekly look at the rich history—and present—of the blues.

Nov 1 Spirituals and Gospel

Nov 8 Marathon

Nov 15 Luther's Blues Great recordings by guitarist Luther Allison.

Nov 22 Testament Testifies Classic blues recordings from the Testament label.

Nov 29 Blues Festivals Live recordings from blues festivals.

4:00 p New Dimensions

Nov 1 Theater as Social Change, with

BILL TALON and Lori Holt We hear an excerpt from Talon's play "Apple Pie with George and Jane," which is a satire of the U.S. electoral process.

Nov 8 Listening in the Age of Media Misinformation, with Norman Solomon This media critic offers a scathing critique of television news, and the role of media in our age.

Nov 15 Deep Democracy: Dreambody Politics, with Arnold Mindell According to Mindell, "the viewpoints of the Republicans and the viewpoints of the Democrats no longer represent what people really need and what they're feeling...We need more process-oriented leadership." In this discussion, he describes what he calls "deep democracy."

Nov 22 An Hour with the Ragging Grannies Three representatives of this Canadian social activist group describe their efforts to protest nuclear war, uranium mining, and a variety of other issues.

Nov 29 Sanity Through Ecopsychology, with Theodore Roszak This well-known social theorist claims that our psychological health depends upon healthy relationships not just with parents and spouses, but also with the Earth itself.

5:00 p All Things Considered

6:00 p The Folk Show

Keri Green is your host.

8:00 p The Thistle and Shamrock

Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.

9:00 p Music from the Hearts of Space

10:00 p Possible Musics

2:00 a Sign Off



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Panto-monium

Continued from page 15

When I first hit on the idea of doing a panto at Oregon Cabaret Theatre, I read a lot of panto scripts and anything else I could find on the subject. I also had the opportunity to see another panto performed. The style became very clear to me, and I saw the recurring elements that seemed to define the form, eclectic and eccentric though it is. I became very excited at the idea of bringing this "typically English" show to our local audiences. I felt the essence of it was very accessible for American audiences and would make a delightfully festive holiday entertainment that the whole family could enjoy.

The first step was to choose a story. I finally selected *Cinderella*. It's such a classic favorite and gives us the chance to create a real fairy tale atmosphere at the Cabaret with fantasy sets and elaborate costumes and a wonderful sense of magic. It also provides opportunities for wacky comedy with such fun characters as the mean Stepsisters, a dotty Fairy Godmother, etc.

I have based the show on a traditional panto script of *Cinderella*. It differs from the usual story in some significant ways (*Cinderella's* father is not dead) and has a traditional panto character called Buttons who functions almost as a host to the evening, often speaking directly to the audience. He is a servant in *Cinderella's* household and is her staunch ally. As a matter of fact, he is secretly in love with her—which adds a lovely bit of poignance to the story. He is a rather Chaplin-esque character and probably has roots all the way back to *commedia dell'arte*.

I have re-christened our heroine Cindy Rella, her father being the Baron Humby Rella. Of course, the two deliciously hateful Stepsisters are there. In our version, Motsa and Lotsa Rella—at least one of whom is played by a man—are vain, lazy, nasty, man-hungry and hilarious as they vie for the prince (*Charmed I'm Sure*), a sweet young man. They are backed by their doting mother, the waspish Stella Rella, who is determined to marry off one, if not both, of her daughters to the Prince. There is also the snobbish Dandini, the Prince's right hand man, and the Town Crier. As usual at the Cabaret, we need to keep our cast small, so four of the five actors will be

double-cast. For instance, the same actor will play both Cindy's loving but weak-willed father and her nasty Stepsister.

In adapting *Cinderella* into *Panto-Monium: A Cindy Rella Story* I have tried to retain as much of the traditionally panto approach as possible while still making it accessible to American audiences who are not steeped in the panto conventions. I also decided that rather than stick to the typical panto approach to music, I would rather create an original score that is more integrated into the story. So our production will feature original songs with lyrics by me and music by the Cabaret's resident musical director Darcy Danielson.

We create another convention of our own, which is that the show is being presented by a troupe of English actors touring in Oregon. This affords us the opportunity for an opening Prologue number introducing the audience to the customs of pantomime and setting the tone of the evening.

What follows is a cornucopia of merriment full of the new and the familiar, the magical and the ridiculous, the romantic and the hysterical—magic wands, young lovers, a tap-dancing carriage horse, lively music and plenty of monkeyshines. This is the kind of show, like an old Marx Brothers movie, that children and adults can enjoy together, and each in his own way.

The show opens the day after Thanksgiving (November 27) with special low-priced previews on November 24 and 25. It plays at 8pm each evening, except Tuesdays. Due to many requests, we are trying something new this year by offering matinee performances on the four Sundays of December and also by extending the run of the show to the week after Christmas. Dinner, desserts, hors d'oeuvres, and beverages are available. Special discounts available for groups of 20 or more. For ticket information call (503) 488-2902 after 1pm.

Jim Giancarlo is the Managing Artistic Director of Oregon Cabaret Theatre as well as the author and lyricist of Panto-Monium: A Cindy Rella Story. He also teaches in the Theatre Arts department at Southern Oregon State College.

News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

Monday through Friday

5:00 a **BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.

6:00 a **Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.

10:00 a **Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.

11:00 a **The Talk of the Nation**
NPR's new daily two-hour call-in program. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.

1:00 p **MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
TUESDAY: Soundprint
American Public radio's weekly documentary series. Repeat of Saturday's program.
WEDNESDAY: Crossroads
NPR's weekly magazine devoted to issues facing women and minorities.
THURSDAY: The Milky Way Starlight Theatre
FRIDAY: Second Thoughts
A weekly interview program, hosted by David Horowitz, looking at contemporary issues from a conservative perspective.

1:30 p **Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.

2:00 p **Monitoradio**

2:00 p **MONDAY ONLY: The Jefferson Exchange**
Ken Marin, Mary-Margaret Van Diest and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.

3:00 p **Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.

3:30 p **As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.

4:30 p **The Jefferson Daily**
JPR's weekday news magazine, including news from around the region.

5:00 p **All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.

6:30 p **Marketplace**
A repeat of the 3:00 p broadcast.

7:00 p **MacNeil-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.

8:00 p **BBC Newshour**

9:00 p **Pacifica News**

9:30 p **All Things Considered**
A repeat of the 5:00 p broadcast.

Saturdays

6:00 a **Weekend Edition**
NPR's Saturday morning news magazine.

10:00 a **Horizon**

10:30 a **Talk of the Town**

11:00 a **Zorba Paster On Your Health**
Family practitioner Dr. Zorba Paster's live nationwide house call.

12:00 n **The Parents Journal**
Bobbie Connor talks with experts on parenting, health, and psychology: sound advice for parents in these confusing times.

12:45 p **SOSC Football**
Play-by-play by Tag Wotherspoon.
Nov 7 Lewis & Clark at SOSC
Nov 14 SOSC at OIT

4:00 p **Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).

5:00 p **All Things Considered**
Lynn Neary hosts NPR's daily news magazine.

6:00 p **Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.

8:00 p **All Things Considered**
A repeat of the 5:00 p broadcast.

9:00 p **BBC News**

Sundays

6:00 a **Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy.

10:00 a **Sound Money**

11:00 a **CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.

2:00 p **El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.

8:00 p **All Things Considered**

9:00 p **BBC News**

Prose and Poetry

Mother and Daughter at the Y

They're always there together,
the younger one about my age.
I pretend not to look sideways
in front of the long mirror
where we blow dry.

Eastern European genes, I guess
and their four brown eyes
dance around as they pat
and poke at each other's thick hair.
They look alike, even under water—
identical black swimsuits against
the blue tile at the shallow end.

Last week when I came down lap 32
I could see through misted goggles
their four feet moving slow motion
and I knew they were talking as usual—
hands completing words in fast motion
through the light chemical air.

At the turn, my head bobbed out
and I carried a snatch of laughter
away up the straight, thinking
what would it be like
to have a mother as a friend?

Towards the end of 34 I looked left:
they were still there. This time
one pair of legs—the younger pair—
was planted, feet apart
in the stance of peasant legs
that know their ground and work it.

The mother floated, arms limp,
elbows sinking in abandon,
her daughter's hand firm
under the small of her back.
I bobbed and turned:
what would it be like?

Laps 36 and 38 I look straight ahead
at the approaching wall feeling
my spine stretch thin, my chest open.
Breathe, pull, kick I think
until thought merges with water
and I see again the back view
of that woman I once followed breathless
through a crowd until she turned
and I remembered: my mother is dead.

Breathe, pull, kick I no longer think
as I carry her absence up the lane
waterlogged, yet slicing still
through the pool's soft mass.
At 40, the daughter's by the wall.
The mother swims a few fast strokes,
arms sprawling, head high out of the water.
The daughter laughs and reaches out her
hands.

—Judith Barrington

Judith Barrington, an internationally recognized poet, read from her recent works in Ashland last summer. Born in Brighton, England, Barrington has also lived in Scotland and Spain. She moved to Portland in 1976 and has developed a large following for writing workshops in Oregon and other parts of the country. These poems are from her most recent book, *History And Geography*.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

Arts Events

Guide Arts Events Deadlines:

December Issue: October 15
January Issue: November 15

For more information about arts events,
listen to the

Jefferson Public Radio
Calendar of the Arts broadcast
weekdays at 10 am and noon.

ROGUE VALLEY

Theater

• The Oregon Shakespeare Festival presents *The Playboy of the Western World* by John Millington Synge at 2pm and *All's Well That Ends Well* by William Shakespeare at 8pm on November 1, at the Angus Bowmer Theatre. *The Firebugs* by Max Frisch is presented at 2pm on November 1, at The Black Swan. For more information and a free brochure contact the Oregon Shakespeare Festival, 15 S. Pioneer Street, Ashland, OR 97520. (503)482-4331

• The Heidi Chronicles presented by Actors' Theatre of Ashland. The 1989 Pulitzer Prize Winner by Wendy Wasserstein plays at 8pm on Thursdays, Fridays, and Saturdays through November 28 at The Miracle on Main, 295 East Main, Ashland. (503)482-9659

• The Princess and the Goblin presented by Actors' Theatre of Ashland. A magical story by George MacDonald plays through November 21 at The Minshall Playhouse, 101 Talent Avenue, Talent. (503)482-9659.



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• Golub-Kaplan-Carr Piano Trio Although not yet a household name, the Golub-Kaplan-Carr Piano Trio is emerging as a major ensemble of brilliance and virtuosity. The trio will make its Southern Oregon debut at the opening concert of the SOSOC

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Did you know?

Underwriting on Jefferson Public Radio starts for as little as \$16.25 per month.

Chamber Music Concerts, 1992-93 Masters Series on Friday, November 6 at 8:00 p.m. in the Music Building Recital Hall on campus. The program will include works by Debussy, Saint Saens, and Mendelssohn. Tickets are \$14 each or \$48 for the complete series of four concerts by world-famous chamber groups. Call Lesley Pohl at 552-6333 for information.

♦Southern Oregon State College Music Department presents three concerts: SOSC Choirs Concert, Sunday, November 15, 3pm; SOSC Jazz Concert, Tuesday, November 17, 8pm; and SOSC Symphonic Band and SOSCWATCH Concert, Thursday, November 19, 8pm. All concerts are in the Music Recital and Hall. Tickets for each are \$3 for general admission, \$2 for seniors and students. (503)552-6101.

Exhibits

♦Irkutsk Print Co-Op/Oregon Printmakers' Studio, Eugene, presented by Rogue Valley Art Association. Artists from the sister cities of Irkutsk, Russia, and Eugene, Oregon, exhibit their works in the Main Gallery. Lithographs, etchings, monotype, relief prints, and silkscreens are displayed through November 28 at the Rogue Gallery, 40 S. Bartlett St., Medford. (503)772-8118

♦Africa: Between Myth and Reality, Paintings and Etchings by Betty LaDuke presented by The Schneider Museum of Art. Visual expressions explore themes of Third World Women, their joys and concerns. A celebration of life and spirit reflects five intense visits to Africa. Through December 18 at The Schneider Museum of Art, Southern Oregon State College, Ashland. (503)552-6245



Bicyclist, 1896, part of The Sporting Woman exhibit at the Schneider Museum of Art

♦The Sporting Woman: Insights From Her Past presented by The Schneider Museum of Art and The Meyer Chair on Health and Physical Education. Featured are 150 images of women

engaged in sports from antiquity to 1930. Through November 20 at The Schneider Museum of Art, Southern Oregon State College, Ashland. (503)552-6245

◆ **Works of Regina Dorland Robinson** presented by Southern Oregon Historical Society. Displayed are more than 55 paintings and drawings by this young turn-of-the-century artist. Ms. Robinson was born in Jacksonville in 1891. This exhibition is the most comprehensive of Robinson's work since her death in 1917. Works may be viewed 9am to 5pm, Monday through Friday; 10am to 5pm, Saturday, through November at Southern Oregon History Center, 106 North Central, Medford. (503)773-6536

Other Events

◆ **Painting from Within** with Elaine Fielder provides the opportunity for personal expression. Using a wide variety of color and brushes, natural creativity is re-discovered. No previous art experience is needed and materials are supplied. Six week sessions begin November 4, November 5, or November 6. For information contact Elaine Fielder, 386 Arnos St., Talent 97540. (503)535-7797

KLAMATH BASIN

Theater

◆ **Guys and Dolls** presented by the Ross Ragland Theater. Set against the color of New York City's high lights and low life, this entertaining musical includes performances on November 12, 14, 15, 20, 21, and 22. For more information: Ross Ragland Theater, 218 North 7th Street, Klamath Falls. (503)884-5483

UMPQUA VALLEY

Theater

◆ **The Nerd** presented by The Fine and Performing Arts Dept. of Umpqua Comm. College. Performances November 11 through 22. Centerstage, Umpqua Comm. College, 1140 Umpqua College Road, Roseburg. (503)440-4691

Music

◆ **Vocal Jazz, Fallout Concert** presented by The Fine and Performing Arts Dept. of Umpqua Comm. College. 8pm in Jacoby Auditorium. Tickets are \$4.00. Umpqua Comm. College, 1140 Umpqua College Road, Roseburg. (503)440-4691
◆ **Umpqua Community College Community Orchestra Concert** presented by The Fine and Performing Arts Dept. of Umpqua Comm. College. 3pm in Jacoby Auditorium. Call for information. Umpqua Comm. College, 1140 Umpqua College Road, Roseburg. (503)440-4691

Exhibits

◆ **The Pottery Group**, Walt Mendenhall, Dr. John Unruh, The Pastel Society, and Harriet Spira will have works of various media on display through November 13. Umpqua Valley ArtsCenter, 1624 W Harvard Blvd., Roseburg. (503)672-2532

◆ **Hawaiian Themes in Batik** by Helen Carkin presented by The Fine and Performing Arts Dept. of Umpqua Comm. College. Batik is the art of wax-resist dyeing from Indonesia. Ms. Carkin is a Professor Emeritus from California State

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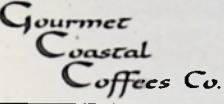
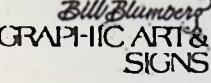
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University at Chico. She taught art and the batik technique for 60 years. November 2 through December 15 at the Art Gallery, Whipple Fine Arts Building, U.C.C. Campus, 1140 Umpqua College Road, Roseburg. (503)440-4600

Other Events

◆ **Batik Workshop** presented by The Fine and Performing Arts Dept. of Umpqua Comm. College. Helen Carkin will conduct a step-by-step process to complete a piece of art work in batik. Class size is limited. Umpqua Comm. College, 1140 Umpqua College Road, Roseburg. (503)440-4600

COAST

Theater

◆ **My Friend Zhenya** presented by Playwrights American Conservatory Theatre. Performances on Saturdays and Sundays 8pm; Sunday matinees at 2pm through November 22. Call for more information. Playwrights American Conservatory Theatre, 226 S. Broadway, Coos Bay. (503)267-2270

Exhibits

◆ **The Art of Haniwa: An Interpretive Vision** presented by Coos Art Museum. Reproductions of ceramics from an ancient Japanese burial site. Through November 22, in the Main Gallery, Coos Art Museum, 235 Anderson Avenue, Coos Bay. (503)267-3901

◆ **A Gathering of Angels** presented by Coos Art Museum. A community focused exhibition on the theme of Christmas, Hanukkah and the Winter Solstice featuring artists who use angels or messengers from the spirit world in their imagery. November 27 through January 3, in the Main Gallery, Coos Art Museum, 235 Anderson Avenue, Coos Bay. (503)267-3901

NORTHERN CALIFORNIA

Music

◆ **Sacramento Symphony Orchestra** presented by The Evening Series Planning Committee at College of the Siskiyous. Currently celebrating its 79th anniversary, the touring orchestra is comprised of 40 full-time musicians. The performance is at 7:30pm on Thursday, November 5, at the College of the Siskiyous, 800 College Avenue, Weed. (916)938-4461

◆ **Vocal Jazz Concert** presented by College of the Siskiyous at 8pm on November 13. \$3.50 general/\$2.50 students/seniors. College of the Siskiyous, 800 College Avenue, Weed. (916)938-5333

◆ **Redding Symphony Orchestra** kicks off its 1992-93 inaugural season at the Redding Convention Center under the baton of John Hess. The season's first performance will be a Tchaikovsky Spectacular and will include Symphony #6 (Pathetique) and Piano Concerto #1 with Italian Pianist Giuseppe Campagnola on Saturday, November 14 at 8pm. All performances at the Redding Convention Center, 700 Auditorium Drive, Redding. (916)244-5818

The Guide Wins Design Award

The team that designs and produces *The Guide to the Arts* was recognized recently receiving a Bronze SOAR Award in the category of Self-Promotion by Southern Oregon Advertising Professionals, the advertising club of Southern Oregon. Jefferson Public Radio extends its accolades to Mary Jo Heidrick, Art Director on *The Guide* for eight years, whose leadership has made *The Guide* a model which many public radio stations try to emulate.

In addition, recognition is due to David Ruppe of IMPAC Publications in Ashland who's responsible for production of the publication.

Our sincere thanks to Mary Jo and David for a job well done.

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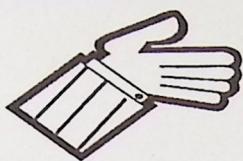
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